

A
COLLECTION of NEW SONGS
Set by Mr. Nicola Matteis made
purposely for the use of his Scholers, with a
thorough Bass to each SONG, for the
Harpsichord Theorboe or Bass Viol;
to which is added some new Airs for the
Violin and Bass by the same Author, as
also Symphony's for two Flutes by a person
of Quality: Fairly engrav'd on Copperplates

The 1st Book.
Price One Shilling Six Pence.

LONDON.
Printed for and Sold by John Walsh Musical Instrument
maker in ordinary to his Majesty at the Harp and Ho-boy
in Catherine street nere Somerset House, in the Strand.
and likewise to be had at Mr. Hare's Shop in Freemans garden
Cornhill near the Royal Exchange. 1696.

To the Right Honorable W^m Lord BIRON

My Lord

THE following Songs (whose excellency can never be doubted by those that have any knowledge of the Author) were not designed to be made publick, had not the importunities of some Gentlemen, (from whom Mr. Nicola had receiv'd particular obligations) prevail'd upon him to let 'em be publish'd. Gratitude obliges me in the highest degree to present 'em to your Lordship; & Mr Nicola's as well as my own Interest makes me presume to beg your Honour's Patronage of 'em: for your Lordship's approbation is like the Royal Assent that empowers 'em with an almost irresistible force and efficacy, and your name is a Sterling mark that will make 'em pass currant in all Countries and Ages.

Musick has in all times been esteem'd for diverting Mankind with its charms and beauty's, but when persons of your Lordships rank think some hours not ill spent in the Study of it, certainly it ought to be had in the highest Honour (I had almost said Adoration) yet how many Gentlemen attempt it, and how few arrive to such perfection as your Lordship, to whom the best Masters need not blush to yeild; and in composition as well as performance own themselves equal'd, if not outdone.

But Panegyrick is not my Province: my busines is to beg pardon for this presumption, and eternally to acknowledge the innumerable favours confer'd upon (my Lord)

Your Lordship's most obliged
and entirely devoted Servt.

John Walsh.

No, no, no you never, never, never

Lord like me no, no you never Lord, you never Lord like me. I me

sure tis but a rain, tis but a rai-..... n excuse now time and

place and all agree to urge us on to bound less joys *If*

now Clarissa you are coy if now the bles- - - - -

ing you refuse, you ne-... ver, never, never lord like

me, you ne... ver Lord, you never Lord like,

me, you never Lord, you never Lord like me.

Mrs Nicola Matteis. turn over

Come, come my

Dear let's on to Love, let's on to Love let's on -- -- -- --

Love come* come for I'me impatient im, im pa --- tient

I'me impa --- tient grown how fast my

rapid pulses move how short my breath how thick my sight -- -- --

is my pas --- sion sparkles throw my Eys but why ah!

why but why ah why that amfull scorn. A lass a lass you

never never never never never never Lov'd, you never lov'd you never lov'd you never,

never lov'd like me you never Lov' -- -- d like me.

A handwritten musical score for three voices (Soprano, Alto, and Bass) in common time. The music consists of six staves of eight measures each. The lyrics are written below the notes, with some words underlined or circled. The score is set within a rectangular border.

It is not Celia in our pow'r, to say how long our
Love will last, it may be wee within this howr, may
love those joy's wee now do tast. The Bleſſed
that jm...mortall be, from Cha...nge, from
Cha...nge, in Love, in Love, are on...
ly, on... ly free.

Set by a Person of Quality

Very Slow

When I Corinna's pi-ty would implore, then I want,
then I want, word's more never, never spoke be-fore,
Such word's as might in her a Passion move, who
never yet did con-descend to Love;
Judgment 8s reason, fill, fill her haughty soul, and
does the softer powers of Love controule, whil'st I op-
prest whil'st I opprest, with tender-ness & pain, feell
all all his darts, dipt in her cold,
in her cold, in her cold, disdain.

1st *2^d*

The words by a Person of quality & set by M^r. Nicola Matties.

5

Allegro.

No; no, no, my
Close, let us, let us, let us leave, let us leave this place, and
fly... a way, & fly... a way for ev'ry, ev'ry joy wee
here receive, a world, a world of pain wees pay, a world of
pain wee pay, pay, where uncon-
strain'd wee both may live, wee both may live, wee bo... th may
live & have no busisy, and have no busisy, bu... sy, bu... sy
ey's nor a... my idle, idle, idle tongues to give, to give, to give dis-
tur... bance to our joy's 1st, s: joy's 2nd, s:
M' Nicola Matteis.

6

In vain in vain Clorinda you pre...pare
In vain in vain in vain Clorinda you pre pare my pas...sion to re...move your
Scorn may dri...ve me to des...pair but can...not cure my Love
Like Spir...its doom'd to last...ing pain, to last...ing pain who ne...ver
ne...ver, ne...ver, ne...ver, ne...ver, ne...ver, will re...lent; the greater greater tor...ments I sus...
tain the grea...ter tor...ments I sus...tain the less I can re...pent the less I
can the less I can the less the less I can re...pent the less I can the less I can the
the wordes by my Ld E^x
ler the les I can re...pent. S: Set by M^r Nicola Matteis.

Almand's by M^r. Nicola Matteis.

A handwritten musical score for a single instrument, likely a harpsichord or organ. The score consists of ten staves of music, each with a different key signature and time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The ninth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The tenth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and bar lines, with some notes having vertical dashes through them. There are also several rests and a few sharp signs placed on specific notes. The score is written on five-line staff paper.

9

Symphonys for 2 Flutes: by a person of Quality.

The image shows a handwritten musical score for two flutes. The score is organized into four systems, each consisting of two staves. The top staff of each system is labeled "Flute primo" and the bottom staff is labeled "Flute Secondo". The music is written in common time (indicated by a 'C') and uses a soprano clef for both flutes. The notation includes various note heads (solid black, open, and cross-hatched) and stems, with some notes having vertical dashes through them. There are several fermatas (dots over notes) and a dynamic instruction "f" (forte). The score is enclosed in a rectangular border. The page number "9" is located in the top right corner of the page.

A Song for two Voices by a Person of Honour.

The musical score consists of eight staves of handwritten music for two voices. The voices are represented by soprano and alto clefs. The music is in common time, with various key signatures including G major, F major, D major, C major, and B-flat major. The lyrics are written below each staff, describing historical events and figures. The score is framed by a decorative border.

W^ere I to cure three Nations fear, were I to cure three Nations fear, & settle things a
gain, the Jacobites shou'd not stay here, weed waft them or'e the Main. William &
Mary still shou'd be, un envied Crowns to wear; they shou'd no Rebel have of me,
No, no they shou'd no Rebel have of me, but still Reign Monarchs here they shou'd no Rebel
have of me; No, no, they shou'd no Rebel, they shou'd no Rebel have of me, but still Reign Monarchs here,
Mr. H. Purcell.